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A PROCESS OF VOCAL STUDY.

and true

BY

WILLIAM NELSON BURRITT.

REVISED EDITION

PRICE 50 CENTS.

CHICAGO:
CLAYTON F. SUMMY CO.,
64 E. VAN BUREN ST.

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PREFACE.

This "Process of Vocal Study," written for my pupils, is designed as a guide in their daily study and to furnish them material for systematic teaching. It contains directions for correct position, and exercises for breathing, for the placing and development of the voice, for enunciation and for the study of the major, minor and chromatic scales and intervals. Space is provided on each page for the insertion of additional suggestions and remarks by teacher or pupil, and at the end are blank pages on which may be recorded songs, arias, oratorios and operas which have been studied.

WILLIAM NELSON BURRITT.

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PROCESS OF VOCAL STUDY.



CUT 1.



CUT 2.

Position.

Stand erect, firmly on both feet as in cut one,—
alternating with the position in cut two, the weight
of the body over the instep. Stand with a straight
leg, a firm knee, the chest high, and head erect. Strict
adherence to the above will result in a better breath
control, and therefore a more positive, resonant tone.

Over

Do not begin by taking a breath!

Breathing.

1. Stand erect, firmly on both feet (as in cut one), the chest high and firm, the weight of the body well front over the instep, thus insuring freedom to the muscles employed in inhaling and exhaling.

2a. **First exercise.** Blow through the nearly closed lips (as in blowing out a candle), letting the breath come quickly and silently, as you inhale. Avoid drawing in a breath—let it come.

2b. Place one hand on the chest the other on the abdomen. Repeat the blowing, allowing the abdomen to sink easily, holding the chest high and solid. Let the breath come in with the outward moving abdomen. Avoid raising the shoulders or chest when inhaling.

3. Do not endeavor to fill the lungs or to get a big breath. At no time when singing or speaking is it necessary to inhale all the air possible.

4a. **Second exercise.** Repeat exercise one, allowing the abdomen to sink easily and rapidly. Do this again, and then, the third time oppose the sinking abdomen by pushing front at the waist, so that the abdomen sinks but slightly, if at all.

4b. Place the hand upon the chest and repeat exercise two, allowing the abdomen to sink but once, and opposing this twice.

5. **Third exercise.** Place the hands on the ribs, blow out the breath, holding the ribs expanded and allowing them to sink as little as possible.

6. Hold the chest high and firm. Inhale quickly, silently, deeply. Control the breath by opposing the sinking at the waist.

General Directions.

1. **Position.**—While vocalizing stand erect, firmly on both feet (as in Cut 1)—chest, high and firm; chin, up—near the keyboard of the piano, that the pitch may be quickly taken in transposing from one key to the next. Direct the eyes and the voice to the farthest point in the room (avoid looking and singing downward, toward the floor, or upward, toward the ceiling). Form the habit at once of singing straight out to the "horizon line."

2. **Breathing.**—An easy, natural, quiet, deep breath taking should be your aim, and that this habit may be formed constant attention is necessary.

3. **No Accompaniment.**—In order that both teacher and pupil may listen to each tone as it is sung, both during the lesson and in daily practice, no accompaniments are to be used. For that reason they have not been written to the exercises in this book. The following form and position of the chord struck upon the piano will give the pitch required in transposing from one key to the next.

EXAMPLE.

To give pitch of C. Pitch of D. Pitch of E, etc.

The teacher can at his pleasure improvise accompanying chords to the different exercises.

4. **Vowel Sounds.**—Ah is used as the basis for voice placing, and is employed in most of the vocalizing. It must not be forgotten that practice on oo and o develop

richness, fullness and sonority in the voice. Neither must one omit a daily practice on the vowel sounds ē, ih, ā, êh (as in we, will, way, wed), as these aid very materially in developing a ringing, resonant, penetrating quality. When it is realized that all these vowel sounds or combinations occur in every phrase of every song, no matter how simple it may be, the necessity for daily practice of each and all of them will be recognized.

5. **Consonants.**—A distinct enunciation is of as vital importance to the *singer* as to the orator and actor—is as necessary in parlor, concert, church or oratorio singing as in the delivery of a sermon, a lecture or the lines of a play. Hence a large number of the exercises in this “Process of Vocal Study,” beginning with “Exercise Two,” provide for a systematic study of the consonants, these should receive daily attention throughout the entire career of the singer.

6. **Time.**—The practice of “beating time” should be begun at once, and insisted upon, until it becomes perfectly easy to beat double, triple and quadruple measure, as follows:

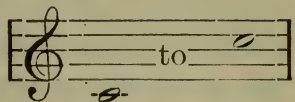
Double { 2 2 2 }
Measure { 2 4 8 } —Down up.

Triple { 3 3 3 }
Measure { 2 4 8 } —Down, right up.

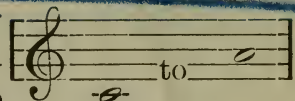
Quadruple { 4 4 4 4 }
Measure { 2 4 8 16 } —Down, left right up.

Such practice will insure exactness in rhythm, prepare for the leadership of choir or chorus, will enable one to follow the conductor's baton when singing in chorus or as soloist in oratorio or opera.

7. **Middle Voice.**—Singers often make the mistake of thinking that though the high voice must not be forced, still there is no harm in singing heavy, strong tones in the middle voice. It is safe to say, however, that if the voice is perfectly given as to placing, tone-color, ease, en-

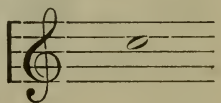


unciation and breath control from the tones above and below would almost take care of themselves. Hence a large number of these exercises are written for **middle voice only**, and in every one of them the student is directed to sing a "light, easy, high-placed," velvety, floating quality of tone. Above all is this true of the **tenor** voice, which requires the most careful treatment from



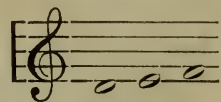
Attention must constantly be given to this part of the voice, to develop a clear, resonant, carrying quality and a distinct enunciation.

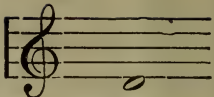
8. **The High Voice.**—The high voice should come as a result of the perfect placing and development of the middle voice. The directions given in all of these exercises that extend above upper C



"go no higher than can be done with perfect ease and freedom of tone," should be strictly obeyed in the daily practice. Knowing that as a result of careful work in the middle voice the upper tones will gain in ease and resonance with each week of patient, systematic study.

9. **The Low Voice.**—Forcing the **low** voice is an almost universal fault with soprano and contralto. The so-called "chest tone" or "dramatic tone," which is usually forced, hard and "mannish" in quality and productive of a "break in the voice" on middle d, e or f,



will be avoided if the same "high placing," on the "high straight line," be kept in mind while singing below D  neither need there be a lack of strength, resonance or richness of voice if a daily practice of Exercise 28 is insisted upon. Endeavor to let the low voice come in the same easy, natural, conversational manner employed in the middle voice.

10. "How long should one practice?" is a question often asked of the teacher. As a rule 15 minute periods four times a day is the best plan for the beginner, for young voices, and when out of practice for some weeks. Later on the periods may be extended to 20 minutes, or even half an hour if the work is carefully done, and alternated with consonant practice, and the study of the directions accompanying each exercise. Keeping in mind that progress depends not upon the amount of practice, but upon the quality of the work.

11. Facial Expression.—Watch in a mirror from time to time (while vocalizing) that no bad habits may be formed that would detract from a pleasing appearance. Endeavor to sing with an easy, natural, reposeful, facial expression. Avoid raising the eyebrows when singing the high tones; avoid nodding the head to and fro in ascending and descending the scales—arpeggios and exercises 1, 3, 8, 12, 16, 20 and 22. Sing the vowel sounds ah—ā—ē easily and naturally, showing the upper teeth without exaggerating to a grin.

12. When the first twenty-three exercises have been carefully studied (and the study of songs is begun) it will not be necessary or advisable to practice them all each day.

Practice Daily Nos. 1, 3, 5, 8, 10, 12, 16, 20, 22, 28, 31.

Choose one of the "closed o" exercises (Nos. 7, 19, 29.)
 " one " "open o" " (Nos. 14, 25, 30.)
 " one " scale " (Nos. 18, 22, 26.)
 " one " " (Nos. 21, 27, 33.)
 " a few words from " (2, 4, 6, 9, 11, 13, 27.)

13. **Singing is a Habit.** Webster says "Habit is an internal principle which leads us to do easily, naturally and with growing certainty what we do often." Therefore exercise the utmost caution in the formation of **vocal habits**. Form the habit of singing an easy, refined, velvety tone—not one of loud, forced, rough quality. Attack the tone neatly, quietly, with precision; do not bump, hit, slide or "**scoop up**" to the attack. Sing in **exact time**, in a musician-like manner. Do not think that "to sing with expression" means to sing un-rythmically, with little or no regard to time, unlike a musician. Great artists follow strictly the time in which a composition is written.

RECAPITULATION.

1. Stand erect, firmly, on both feet (observe Cuts 1 and 2), knees firm, chest high, chin up, reposeful, but not rigid.

2. **Mouth.**—Opened but slightly as in **talking**.

3. **Tone.**—Easy, **high** placing, steady, clear, resonant, floating. All tones high or low sung on the "high straight line." Sing to your "**horizon line**."

4. Sing unaccompanied.

5. ~~Think!~~ ~~Listen!~~ Be careful! Be patient! Be systematic! Do not hurry!

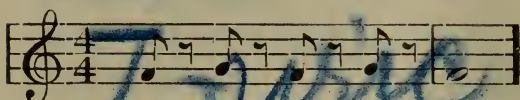
6. **Study of Songs.**—Special directions for the study of songs will be found on page 31.

7. In the use of these exercises the directions given for the Bass voice will apply to the Baritone voice also.

Exercise One.

For all voices.

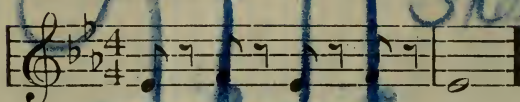
Soprano and Tenor.
PP Exact in time.



Transpose into each succeeding key ascending to key of C.

M ah^v ah^v ah^v ah^v ah.

Contralto and Bass. (*Very slowly.*)
PP Exact in time.



Transpose as above to key of A.

M ah^v ah^v ah^v ah^v ah.

Directions.

1. **Position.**—Stand while vocalizing—head erect, chin up, chest high. Sing straight out to your horizon line.

2. **Mouth** opened slightly showing the edges of the upper, front teeth. **Tongue flat** (on ah) its tip touching lower front teeth.

3. **Breath support.** Blow (as in blowing out a candle) letting the abdomen sink gently. Repeat many times.

4. Sing a lightly hummed m before the first ah in each group attacking the ah neatly and without stroke. Let the abdomen sink slightly on each ah (as in the blowing exercise) returning to its outward position at each rest, (thus inhaling). The chest should not rise in inhaling nor sink in exhaling.

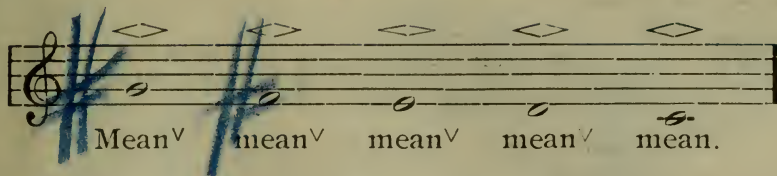
5. Attention to these directions will result in a quiet, deep breathing and an avoidance of rigidity of the muscles employed in breathing and support of tone.

6. Do not play on the piano while you sing. Take your pitch and listen while you vocalize. Read Sec. 5, Ex. Five.

Exercise Two.

Lyric

For all voices.



Directions.

1. Position as in Ex. One. Sing to your horizon line.

2. **Mouth** opened about thumb's width, showing edges of upper teeth. The tip of the tongue as in Ex. One. Let the body of the tongue rise enough to give a distinct E. Tip of tongue well down.

3. Begin with a distinct (not dwelt upon) m, nasal cavity open, free. Sing a clear, pure E—sustained steadily and firmly four full counts. In the beginning with but slight cres. Later on develop as strong a tone as possible without forcing, or stiffening of muscles.

4. Do not hurry, take a deliberate **deep** breath between each "mean," (chest must remain **quiet**, not rising and sinking.)

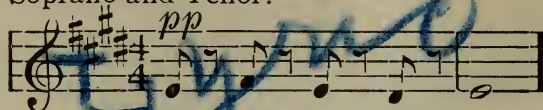
5. The exercises 2, 4, 6, 8, 10 and 12 are designed to bring the voice front, to develop a clear, ringing, steady tone, to remedy the "break" or weakness usual in the soprano or contralto voices between d and f, and avoid the thick, low placed, "spread out," swallowed, "wobbly" tone so commonly sung in this part of the voice. Tenors may at first sing these in the key of D. Bass and contralto may finally sing them in the key of B^b.

X

Exercise Three.

For all voices.

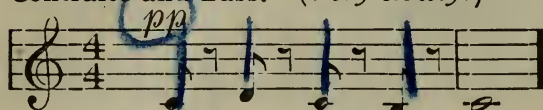
Soprano and Tenor.



Transpose into each succeeding key ascending to key of C.

M ah^v ah^v ah^v ah^v ah.
(distinct ah)

Contralto and Bass. (*Very slowly.*)



Transpose as above to key of A.

M ah^v ah^v ah^v ah^v ah.
(distinct ah)

Directions.

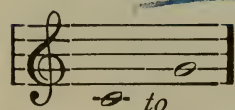
1. Position.—Form the habit of standing erect and of singing to your horizon line.

2. Mouth opened but slightly showing the edges of the upper teeth. Tongue flat in the mouth, its tip touching the lower front teeth.

3. As in Exercise One, sing a “lightly hummed m, floating onto the ah without stroke or “slur.” Sing a light, velvety ah. No semblance of a “chest” tone should be used.

4. Slightly, sinking abdomen on each “ah” with return to outward position and an easy breath taken at the rests, as in Exercise One (Section 6). No cres. on whole note.

5. The use of a light, “white” ah (especially from

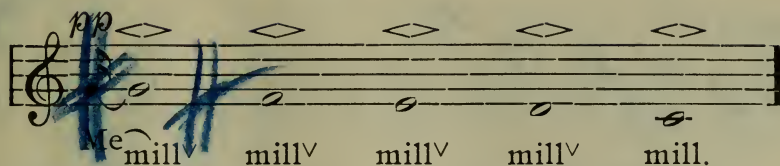


tends to hasten a free, front placing of the voice and is conducive to flexibility. Read Section 5, Exercise Five.

Lyrice

Exercise Four.

For all voices.



Sing the "me" before each "mill" = ^{pp}me - ill.

Directions.

1. Position well front, the weight of the body over the instep.

2. Mouth as in Exercise Two; slightly smiled position. Be sure that the tip of the tongue, slightly depressed, touches the lower front teeth.

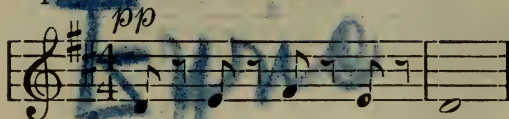
3. Begin with a distinctly sung "me," PP. Be sure you begin the "ih" just as PP and without changing the position of the mouth in the slightest. Cres. easily on "ih" sustaining it four beats, finishing with the ll given distinctly but PP, with a quick movement of the tip of the tongue.

4. Read and apply Section 5 of Exercise Two. Let the cres. come above in the open nasal cavities, but without forcing or "pinching" the tone.

Exercise Five.

For all voices.

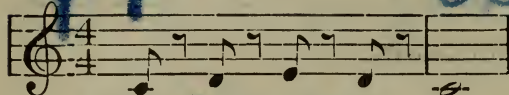
Soprano and Tenor.



Transpose into each succeeding key ascending to key of C.

M ah^v ah^v ah^v ah^v ah.

Contralto and Bass.



Transpose as above to key of Bb.

M ah^v ah^v ah^v ah^v ah
(distinct ah)

Directions.

1. Position erect, positive. Sing to your horizon line
2. Mouth as in preceding "ah" exercises. Form the habit of a relaxed, low lying tongue with its tip touching the lower front teeth.
3. Do not dwell upon the "m" it should, however be distinctly given, with an immediate floating to a near attack of a distinct ah.
4. Observe that but once giving of the "m" is desired. Observe also that breath (quick and noiseless) is taken between each ah. Chin quiet throughout.
5. In Exercises 3, 5 and 7, special attention should be given to the "gently sinking abdomen," (on each "ah") and the taking of a short breath at each rest, as a result of the outward moving abdomen. This will establish a quiet, deep breathing and a firm, high chest position.

Lyrice

Exercise Six.

For all voices.

pp
Mē main main main main.

Sing the "me" before each main = me - ain.

Directions.

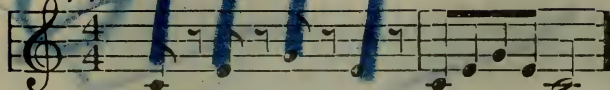
1. Position.—Erect, hands at sides (never back of you). Sing to your horizon line.
2. Mouth opened but slightly ; lips relaxed and natural.
3. Tongue.—Be sure its tip (slightly depressed) touches the lower front teeth. Let the body of the tongue rise in a free, natural manner to give a distinct ā.
4. Be sure to begin the "me" PP, and that the "ā" begins just as PP and with no further opening of the teeth. Think ā. Do not mind if the beginning of ā sounds almost like the ē, in order that it may be as PP, as front and as "high" in placing and quality of tone.
5. Let the ā cres. (do not force). Do not let it become thick, spread or "wobbly," but a pure ā, firm and steady.

Exercise Seven.

For all voices.

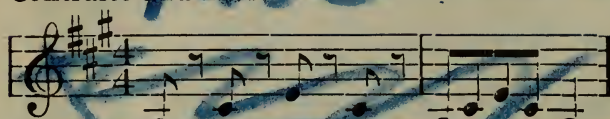
Soprano and Tenor.

pp In exact time.



Transpose into each succeeding key to key of C.

Contralto and Bass.



Transpose as above to key of A.

(distinct ah)

Directions.

1. Position erect, the weight of the body over the instep. Sing to your horizon line.

2. Mouth, lips and tongue as in Exercises 1, 3 and

5. Show the edges of the upper teeth.

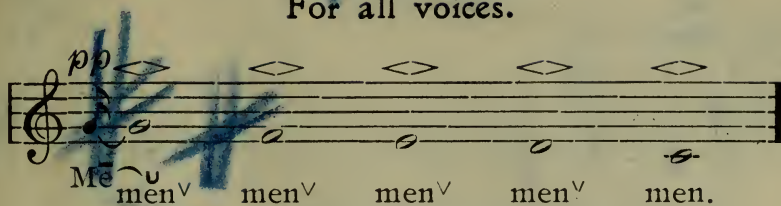
3. Sing this exercise slowly, reposefully, carefully.

4. Sing the "m" "lightly hummed" and the detached "ah's" in a floating, velvety tone, not crisply staccato, but as distinct eighth notes.

5. No semblance of a "chest tone" should be given but a pure "head quality," firm and steady.

Exercise Eight.

For all voices.



Sing the "mē" before each men = me - en.

Directions.

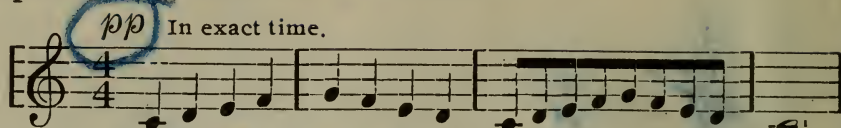
1. Stand erect and sing to your horizon line.
2. **Mouth** as in exercises 2, 4 and 6. Tip of tongue (slightly depressed) and touching the lower front teeth. The body of the tongue will rise as you sing a distinct ěh.
3. Remember the "me" should be sung PP, beginning the ěh (m omitted) exactly as PP without further opening of the teeth. Listen carefully to the attack of ěh that it begins PP—with no stroke nor spreading of the tone. Cres. carefully, not forcing. Preserve a pure ěh. **Think ěh.**
4. Listen for the high "head resonance" quality in the cres. Do not cres. on the teeth, but **above.**

Lyric

Exercise Nine.

For all Voices.

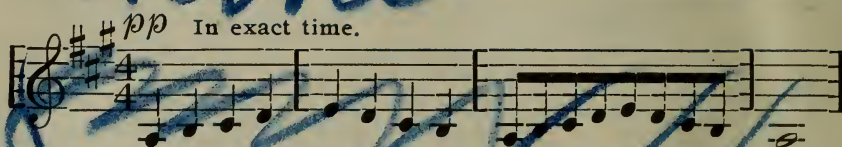
Soprano and Tenor.



Ah distinct ah

Transpose into each succeeding key ascending to key of C.

Contralto and Bass



Ah distinct ah

Transpose into each succeeding key ascending to the key of A.

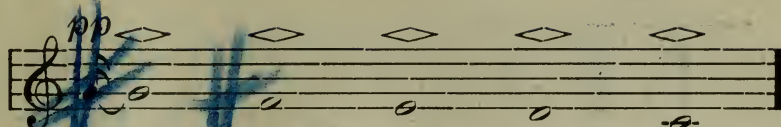
Directions.

1. **Position.**—As in preceding exercises.
2. **Mouth.**—Place the end of the forefinger between the teeth to get position.
3. **Tone.**—Light, velvety, floating quality.
4. Sing on the high straight line.
5. Do not hurry. Sing so slowly that each tone may be distinctly heard in the group of sixteenth notes.
6. Strike the chord (on the piano) to give the pitch in transposing from one key to the next following. Sing unaccompanied, so that undivided attention may be given the tone.

Lyrice

Exercise Ten.

For all voices.



Sing the "me" before *each* man = me - an.

Directions.

1. Position erect, firm, reposeful.
2. Mouth, lips and tongue as in exercises 2, 4, 6 and 8.
3. Sing the "me" PP. Begin the "an" PP, (be absolutely sure on this point) with no further opening of the teeth nor lowering of the body of the tongue until after the attack of an.
4. Then lower the body of the tongue gently and cres. carefully all the time thinking "an." Let the added tone come above in nasal resonance.
5. Great care should be taken with "an" to avoid a "flat" quality, at the same time watch that it does not sound like a in far.

Lyric

For all voices.

[illegible]

M ah^v ah^v ah^v ah.

Soprano and Tenor sing in keys of C, D \flat , D, E \flat , E, F.
 Contralto and Bass sing in keys of B \flat , B, C, D \flat , D.

Directions.

1. **Position** erect, positive and artistic.
2. Sing the first three "ah's" with a light, "white," velvety quality, neat attack (chin quiet). A breath should be taken (deep and noiseless) at each rest.
3. Attack the upper tone lightly then cres. adding fullness (mouth more opened), then sing the sixteenth notes slowly, distinctly, full and round until you reach g—return to the light, white quality below g.
4. In this exercise you should sustain the upper tone by "opposing the sinking abdomen" as described on page 2, section 4a.

on page 2, section 4a.

B^b B^b C. D E^b E F. G^b G

think 80

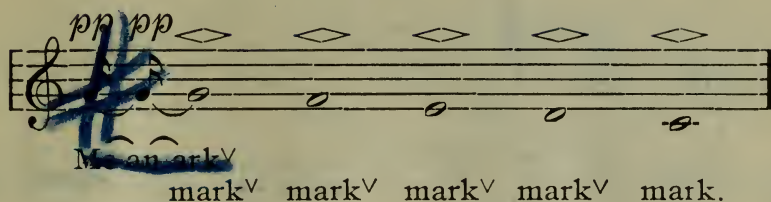
1 3 5 3 5 3 5 3 5 3 1

three times

Exercise Twelve.

Lyrice

For all voices.



Sing me an ark on each pitch until you have the "ah" correctly placed, then omit "me an".

Directions.

1. **Position.**—A correct position should now be a fixed habit.

2. Sing me, an and the beginning of "ark" PP. Be sure you do not open the teeth any wider nor lower the body of the tongue on "an" or the beginning of "ark." Listen carefully; be sure that you obey this rule, then lower the body of the tongue gently and *cres.* easily but without forcing.

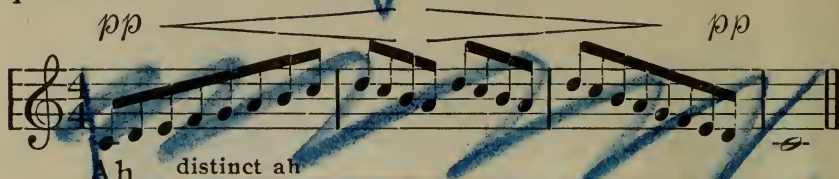
3. Think "ah" but do not let the tone spread on the attack; do not let it drop back. Watch carefully that no "chest" quality is heard on e, d and c. Give them lightly at first, but later on try to develop the firm ringing quality.

4. When you can sing "main," "men," "man" and "mark" (beginning with "me" to give correct placing) without change of quality, then omit the "me."

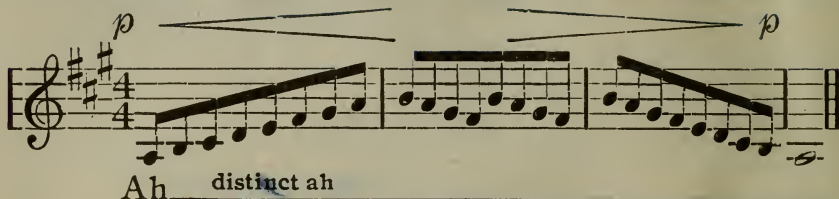
Exercise Thirteen.

For all voices.

Soprano and Tenor.



Contralto and Bass.

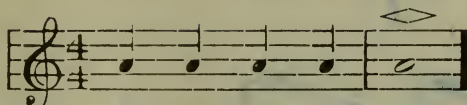


Directions.

1. Begin with a light high quality, mouth open but slightly, lips and chin quiet throughout the exercise.
2. Sing on the high straight line. Think the high tones out not up. Avoid relaxation in descending.
3. Transpose into each successive key ascending as high as ease and freedom of tone will permit.
4. The ordinary range for each voice:
Soprano—to key of G.
Tenor—to key of F.
Contralto—to key of E.
Bass—to key of D.

Exercise Fourteen.

For all voices.



Sing on each degree of the scale down to *middle C*.

Sing on B \flat : La na ta da ra trill the r (movement of *tip* of tongue only.)
 Sing on A: La ka la ka la _____ } k and g made with movement of *body* of tongue.
 Sing on A \flat : La ga la ga la _____ } The *tip* quiet.

Directions.

1. Position.—As in exercise one.
2. Tone.—Light, high, quality—velvety.
3. Sing out on the high straight line from bridge of nose to the horizon line.
4. Watch in a mirror, to prevent any movement of the chin. Do not hold the chin quiet (thereby stiffening the muscles, but let it remain quiet—enunciating with tongue movement only.
5. Endeavor to sing each phrase legato. Flowing out on the high straight line with no break in the “ah” sound.
6. To acquire the trill of the r. Say:
 (tay ray tay ray tay ray tay)
 (tee ree tee ree tee ree tee)
 many times repeated. Allowing not the slightest movement of lips or chin.
7. Let all the crescendo come above the “high straight line.”

over

Exercise Fifteen.

For all voices.

Linguo nasal.	Labials or lip consonants.	Linguo dentals.	Palatals.
Mon. tin.	wail.	web ^{ih} .	weave ^{ih} .
Tues. win.	nail.	fibi ^h .	live ^{ih} .
Wed. spin.	mail.	nabi ^h .	rave ^{ih} .
Thurs. lane.	fail.	robi ^h .	stave ^{ih} .
Fri. wane.	seal.	sobi ^h .	save ^{ih} .
Sat. cane.	steal.	stabi ^h .	give ^{ih} .
S.	swim.	spring.	strain.
			mist.
			swings.

Directions.

1. This and the preceding exercise, to be practiced daily includes all the vowels and consonants.

2. Speak them first, distinctly many times, then sing them with a distinct articulation.

3. Enunciate clearly the initial consonant (no stiffening of the tongue nor exaggerated lip movement); attack the vowel neatly. Cres. easily without forcing, conserving a pure vowel sound. Give the final consonant distinctly and crisply.

4. While you endeavor to articulate distinctly the final n and m avoid tin^{uh}, name^{uh}.

5. Give the final l with a quick, delicate movement of the tip of the tongue but do not sing caw-ul, sea-yul.

6. Observe that final b, v, d, th, (as in with) and g are not distinctly enunciated unless vocalized, vi^h, bi^h, di^h, thi^h, gi^h; daintily on the teeth, on same pitch as preceding vowel (not vuh, duh, etc).

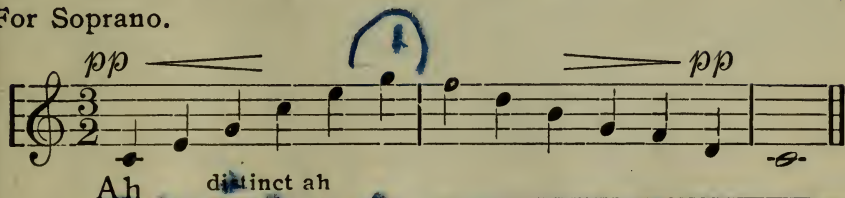
7. The S is rarely given with distinctness by singers and speakers. Combinations of sw, sh and st, help in the development of this consonant. In giving S the tip of the tongue should be turned upward, and must not touch the teeth.

Exercise Sixteen.

Arpeggio Exercise.

For Soprano and Contralto only.

For Soprano.



Contralto begins on A below.

Directions.

1. Position.—As in preceding exercises. The head quiet and reposeful.
2. Mouth.—Open but slightly.
3. Tone.—Light, high quality, velvety.
4. Sing in exact time.
5. Sing on the high straight line. Think the high tones out not up.
6. Sopranos sing in following keys: C-D^b-D-E^b-E-F. Contraltos in: A-B^b-B-C-D^b.
7. Sing slowly, carefully, quietly and with repose.

Ex. 32

U



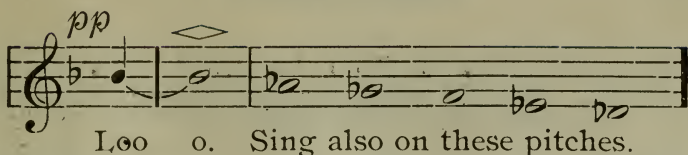
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Directions.

3. **Tone.**—Begin in the light, high quality. Sing on the “high straight line.”

Exercise Eighteen.

For all voices.

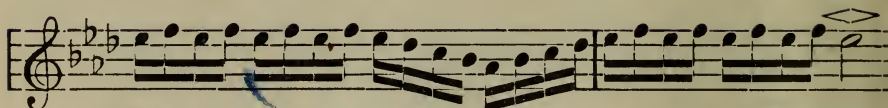


Directions.

1. Position.—Erect. Sing to your horizon line.
2. Begin the loo softly. The lips in “ah” position not closed or protruded. Think oo but do not use the lips. Practicing it in this manner you will form the habit of giving a very open, free oo.
3. Begin o in exactly the same position. Think o, do not speak it with closing of lips.
4. Cres. gently, preserving the same open, free, high placed tone. Have all the cres. in the high head resonance quality, not allowing it to spread nor drop back.
5. When the habit is formed of singing oo and o open, perfectly free and well front, then begin to use the lips as in speaking oo and o, preserving the same free tone.

Exercise Nineteen.

For all voices.



M. an.

Sopranos and Tenors sing in the following keys: A \flat , G \flat , E, D, C.
Contraltos and Bases sing in the following keys: G \flat , F, E, D, C, B \flat , A \flat .

Directions.

1. **Position**, erect and sing to your horizon line.
2. Sing a **free**, distinct m attacking the ah open with strong breath support. Distinct ah.
3. Do not hurry but vocalize clearly and distinctly each note. Tenors and basses sing slowly.
4. Begin with "high," pure head quality carrying this tone down to the lowest pitch sung. Do not let the tone spread in descending, but keep the bright, open ah

Et

Exercise Twenty.

For all voices.

Soprano and Tenor.

pp

oo o ah^v ah^v ah.

Practice in following keys also: D, E,
F, G, A \flat .

Contralto and Bass.

pp

oo o ah^v ah^v ah.

Practice in following keys also: C, D,
E, F, G.

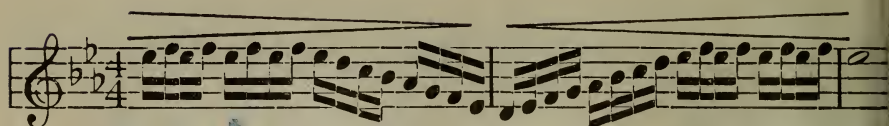
Directions.

1. Position erect and positive.
2. Sing "oo o ah" PP, mouth opened but slightly on ah.
3. Take breath after each ah—deep, noiseless without effort or raising of the chest.
4. Cres. gently on final ah. Strive for velvety fullness of tone, not for a "big" tone. Do not force. Let all the reinforcement of tone come above in head resonance quality.

go to High tone

Exercise Twenty-One.

For all voices.



Mah.

Soprano and Tenor: Keys of F⁷, D, D⁷, C.
Contralto and Bass: Keys of D, D⁷, C, B, B⁷.

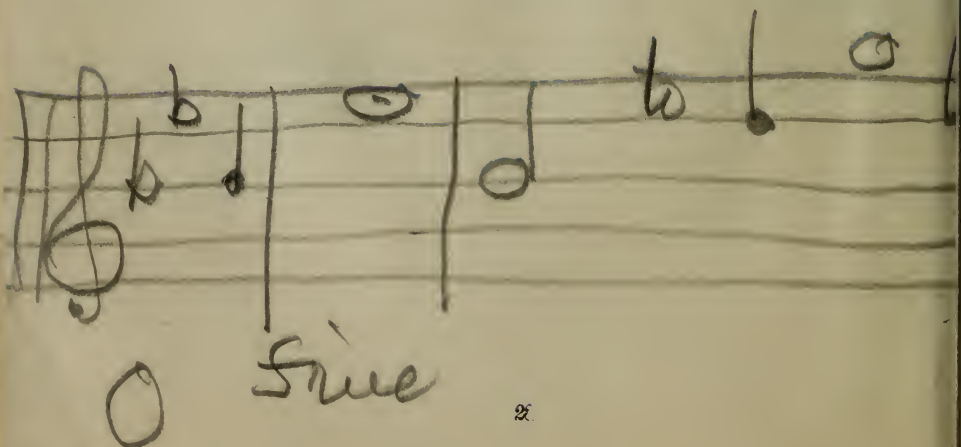
Directions.

1. **Position.**—Erect and positive. Be sure that the chest remains **high** until the close of the exercise.

2. Sing a distinct “m,” attacking the “ah” with a strong, open, pure head tone. Do not hurry but give each note clearly and distinctly.

2. Carry the pure headtone quality down to the lowest pitch sung, not spreading into a broader, heavier quality (no “chest” tone allowed) and preserving a clear distinct “ah.”

Pure Head Tone



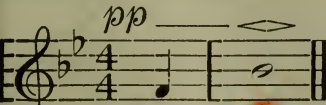
Open O

Exercise Twenty-Two.

The 1st Exercise in *Open O*.

Soprano and Tenor.

pp ———— >



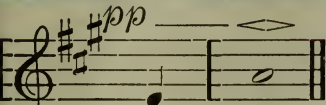
La O
open O

Practice this also in the following keys :

B - C - D^b - D - E^b -

Contralto and Bass.

pp ———— >



La O
open O

Practice in the following keys.

B^b - B - C - D^b -

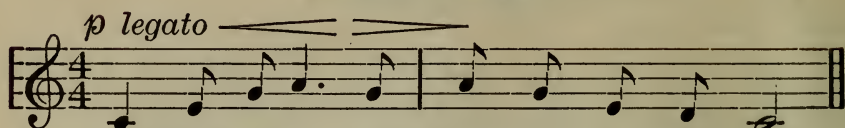
Contralto also in D.

Directions.

1. **Position.**—In this, as in all **sustained** tone practice, one should be very careful to stand firmly on both feet. **Chest high.**
2. Sing the “la” very lightly with the tip of the forefinger between the teeth.
3. Begin the “o” PP in exactly the same position of mouth, without moving in the slightest the **teeth, lips or tongue.** Think o, letting it begin almost ah, so open and quiet should it be.
4. Crescendo, allowing the abdomen to sink very slightly. Do not lose the velvety quality with which you begin o (when you crescendo.) Let the increase of tone come above, in **head resonance** quality.

Exercise Twenty-Three.

For all voices.



1. A-bide with us^v O Fa-ther^v God^v to-night.
2. And as the dark-ness comes^v our God is near.
3. We know our roof is low^v but Thou art nigh.
4. We did not seem to need Thee^v in the light.
5. All thro the day^v we feel Thy pres-ence near.
6. That Thou wilt send us joy and peace^v we know.

Directions.

1. Sing 1st line in key of C, 2d line in D^b, 3d line in D, etc., to as high as can be done with ease and freedom of tone.

2. Begin each phrase lightly, in the high, light quality of tone. In the same light, floating, velvety quality you have been using in Exercises 1, 3, 5, 8 and 2.

3. Sing each phrase on the high straight line, no matter whether the pitch be high or low.

4. Beat time, and give full value to each note. Watch especially that you do not slight the eighth notes.

5. Distinct consonants, pure vowels, correct phrasing.

6. Read the phrase aloud before you sing it.

The Study of Repertoire.

When the preceding Exercises have been carefully studied, and Nos. 15 and 23 can be sung with ease, a free tone, a good enunciation and correct phrasing in at least **five** keys, an easy song of limited range, and with simple accompaniment should be chosen for study.

Directions.

1. **The Words.**—Read the poem aloud carefully and distinctly several times, endeavoring with each repetition to enunciate with greater distinctness, to tell the story clearly and naturally, and to express with understanding the sentiments and truths therein contained.

2. **The Time.**—Now study the **time** of the melody, note the measure in which it is written, chant the words in the same pitch in exact time, beating the time until you have mastered it. (See page 4, section 6), (never beat time with the foot, it is a disagreeable habit).

3. **The Melody.**—Now study the melody, noting the key in which it is written, changes of key, etc. Do not play it. Get your pitch and sing it through with **la**, until you have mastered the intervals; then sing it with **la**, beating the time, and finally the words of the song. Each composition thus studied will advance one in musicianship.

4. **The committing of both words and music** should follow, with attention to preludes and interludes. One is not prepared to sing a composition for listeners until both the poem and music are thoroughly committed. This is a habit easily acquired, needing but patience and persistence in its formation.

5. Interpretation.—To be a broad interpreter of song, literature, oratorio or opera, it is of vital importance to gain all information possible about the persons, places, or circumstances mentioned in the lines, and a thorough knowledge of the language in which it is written.

6. While insisting upon a careful and thorough study of the fundamental principles of music, of intervals, scales, keys, etc., it is the purpose of "A PROCESS OF VOCAL STUDY" to incite the student to a broad and comprehensive study of music, recognizing the fact that the great stumbling block to the average vocal student is his lack of musicianship.

High tones

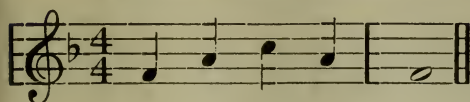


me ah ——— ah ———

Exercise Twenty-Four.

For all voices.

P In exact time.



Transpose (by half steps.)

we———
 wing———
 way———
 wed———d^{ih}
 week———k

}	Soprano and Tenor to key of C	
	Contralto	“ “ “ B ^b
	Baritone	“ “ “ A
	Bass	“ “ “ A ^b

Directions.

1. **Position.**—Erect, quiet, chest high.
2. **Mouth.**—Opened but slightly.
3. **Tone.**—Light, easy, high quality. Think the high tones out, not up; on the high straight line.
4. There is a great tendency to sing these vowels in a forced, pinched quality. Let them come easily, freely and without forcing.

Exercise Twenty-Five.

For all voices.

Minor Scales and Intervals.

1. Harmonic Form.

la ti do re mi fa si la si fa mi re do ti la

2. Melodic Forms.

la ti do re mi fi si la sol fa mi re do ti la

3.

la la la la etc.

4.

la do mi fa mi la la si fa mi do la ti re do ti la

Directions.

1. Sing slowly. With high quality, straight line placing of voice.

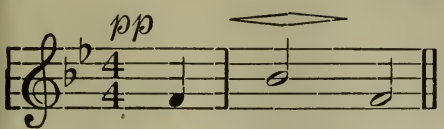
2. Study signatures of all the minor keys. Name the **relative minor** of the following (and all other) major keys, writing key in space provided, e. g.

C major (*A minor*), G major (*E minor*), A major (*F minor*), F major (*D minor*), E major (*C minor*), etc.

Pure Heart Tunes

Exercise Twenty-Six.

For all voices.



O see him.
 We sing it.
 They say so.
 He led me.
 O can you.
 In spring-time.
 He came here.

Transpose, as in preceding exercises, going *no higher* than can be done with absolute ease and freedom of tone.

Soprano—to key of F# .
 Tenor—to key of F.
 Con. and Bar. to key of E.
 Bass—to key of Eb .

Directions.

1. **Position.**—Be especially careful, as in all sustained exercises to stand firmly erect.
3. **Tone.**—Sing each word of the phrase in a light, **high** quality of voice.
3. **Crescendo** gently on the upper tone—not forcing—let the breath flow gently, quietly—not in a bumpy crescendo. Do not force.
4. Keep the tone **concentrated**—as you crescendo, not spreading or opening out into a **lower** position.
5. Let all the **crescendo** come **above** the “high straight line.”

Ex 16

Exercise Twenty-Seven.

For all voices.

Major and Minor Scale combined.

For Soprano and Tenor.

Musical notation for Soprano and Tenor voices. The staff is in 4/4 time with a treble clef. It begins with a piano (*p*) dynamic marking. The melody consists of an ascending major scale (A4 to E5) followed by a descending minor scale (E5 to A4). The notes are: A4, B4, C5, D5, E5, D5, C5, B4, A4. The lyrics "Ah" and "distinct ah" are written below the first two measures. The piece ends with a fermata over the final note.

Transpose into the keys—D \flat -D-E \flat -E-F.

For Contralto and Bass.

Musical notation for Contralto and Bass voices. The staff is in 4/4 time with a treble clef. It begins with a piano (*p*) dynamic marking. The melody consists of an ascending major scale (B3 to D4) followed by a descending minor scale (D4 to B3). The notes are: B3, C4, D4, E4, F4, E4, D4, C4, B3. The lyrics "Ah" and "distinct ah" are written below the first two measures. The piece ends with a fermata over the final note.

Transpose into the keys—B \flat -B-C-D \flat -D.

Directions.

1. Sing an easy, high resonance tone, on the high straight line.

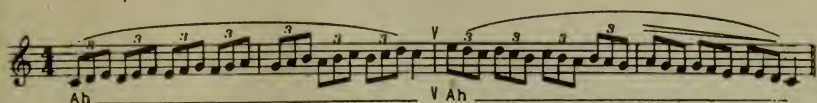
2. Sing slowly at first, watching carefully the minor and major 3d, the augmented second, and minor 3d in ascending, accenting these a trifle more than the other intervals of the scale.

3. Position, Tone, etc., as in preceding exercises. Watch, in a mirror, that the body, head, chin and eye-brows are quiet in vocalizing this exercise.

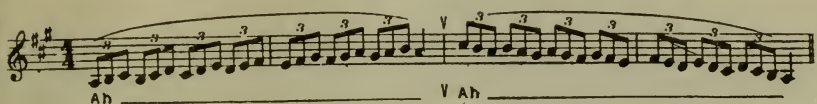
Exercise Twenty-Eight.

For all voices.

Soprano and Tenor.



Contralto and Bass.



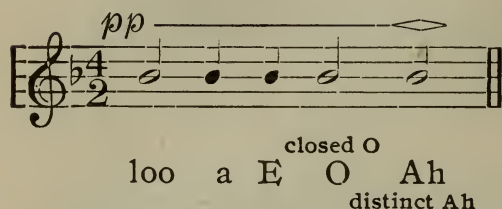
Directions.

1. "Tip of finger" position. (The upper teeth uncovered, the lower teeth **covered** by the under lip.)
2. Begin with **light, high** quality.
3. Cres. slightly in ascending, and dim. in descending.
4. Sing **each** note of the triplet in **exact** time; flowing, legato, with no accent on first note of the group.
5. Transpose into each successive key, ascending as high as ease and freedom of tone will permit.

Exercise Twenty-Nine.

The 3d *Closed O* Exercise.

For all voices.



Directions.

1. **Position.**—Erect, firm, chest high. Do not drop the chin.

2. Endeavor to sing each vowel on the same **high straight line**, in the same position of **tone placing** in which you begin “loo.”

3. Observe the position of the lips in a mirror (changing position on each vowel), then let the lips move in the same natural, free manner when you sing.

4. Avoid stiffening the lower jaw. Leave the chin quiet, singing all the vowels with the mouth position unchanged (slightly opened), opening no wider on “ah.”

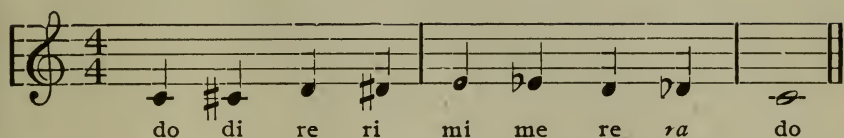
5. Allow no relaxation of high tone placing—as the lips move in passing from “oo” to “a” and “e.” More care is also required in going from “O” to “Ah.”

Exercise Thirty.

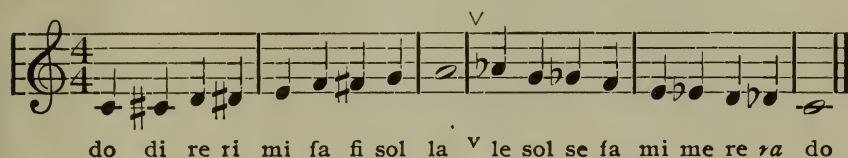
Chromatic Scale.

For all voices.

1.



2.



3.

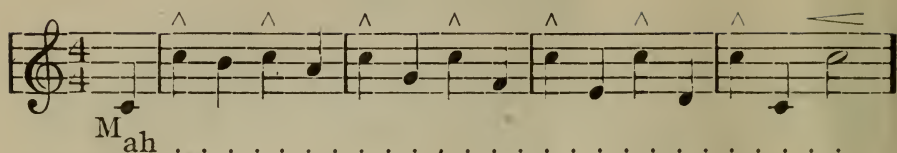


Directions.

1. Pronunciation as in Italian $\left\{ \begin{array}{l} a—ah \\ e—\bar{a} \\ i—\bar{e} \end{array} \right.$
2. Very slowly—syllables spoken distinctly.
3. Sing a **high resonance** tone, all on **high straight line**.
4. In beginning strike the chord (on piano) on **one** and **three** of each measure. Afterwards only on one of each measure, and finally on one of each alternate measure.

Exercise Thirty-One.

For all voices.



Basses sing in keys: C, D \flat , D, E \flat , E, F.

Contraltos sing in keys: C, D \flat , D, E \flat , E, F, G \flat , G.

Tenors sing in keys: C, D \flat , D, E \flat , E, F, G \flat , G, A \flat .

Sopranos sing in keys to high C.

Directions.

1. Position as in cut 2, page one.
2. Begin with a **light**, firm, distinct ah (no "chest" quality allowed).
3. Sing **each** (upper) C with a full, round, free tone and a direct, neat attack (no "sliding" or bumping allowed).
4. Sing the **tones** occurring upon the **second** and **fourth** beats of each measure (unaccented beats) with a light but distinct ah.
5. Do not allow the tone to spread, or "bump" on the unaccented beats, but preserve a neat, delicate "headtone" attack.

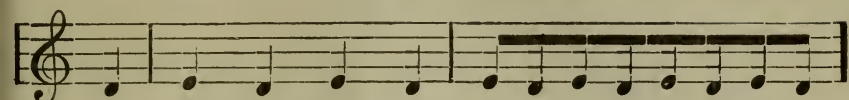
Exercise Thirty-Two.

The Trill.

For all voices.

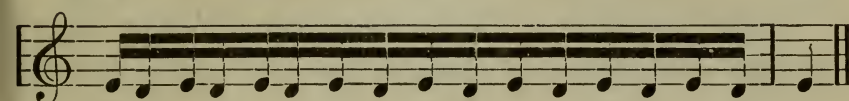
Slowly.

up down left right up d l r u



Ah distinct ah

down left right up down



Ah distinct ah

Directions.

3. **Tone.**—Light, high quality. Mouth opened but slightly.

2. **Beat Time**—Always—Keeping the value of each eighth and sixteenth note **exact**.

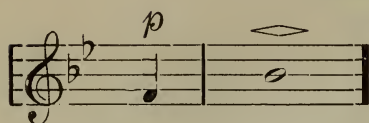
3. As the **upper note** is the one most usually **slighted** in trilling, it would be well to accent slightly the **first** note in **each** beat in the measure of **sixteenth** notes.

4. Be very careful to preserve a **distinct ah** in the measure of **sixteenth** notes.

5. This may be sung on each degree of the scale as high as ease and freedom of tone will permit.

Exercise Thirty-Three.

For all voices.



The art
The earth
In mirth
It stirred
We heard
Un - furled
The word
The curse

Transpose into the following
keys:—

Sop.—B - C - **D** - D^b - E^b - E

Tenor—B - C - D^b - D - E^b

Contralto—B - C - D^b D

Baritone—B - C - D^b - D

Bass—A^b - A - B^b - B C - D^b

Directions.

1. **Position.**—Always erect, sing **out**, not down toward the floor.

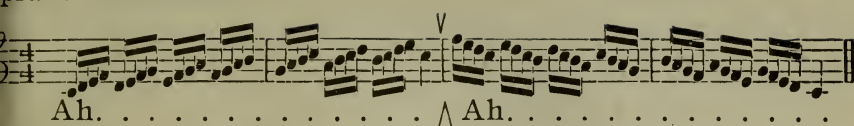
2. Place the tip of the forefinger between the teeth and sing easily—“**The Art**”—noting the easy, open ah

3. Sing “The Earth” in precisely the same position beginning “earth” as open and free as you sang “art.” Do not mind if it sounds like **arth** at first.

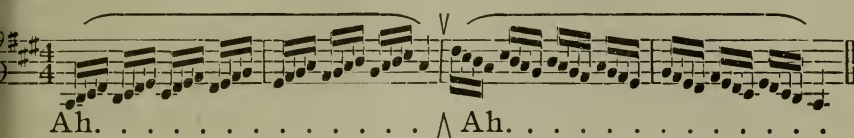
4. Now endeavor to sing it open, free, giving it the correct “ur” sound.

Exercise Thirty-Four.

Soprano and Tenor.



Contralto and Bass.



Directions.

1. "Tip of finger" position.
2. Begin with a light, "high" quality of voice.
3. Sing each note of the group in *exact time*, even quality, (no accents), and very legato.
4. Practice slowly—cres. slightly in ascending, and m. in descending.
5. Transpose into each successive key, ascending as high as can be done with ease and freedom of tone.

Italian Pronunciation.

VOWELS.

CONSONANTS.

It.	ENG.
a	always like a in far.
u	" " oo in cool.
i	" " e in meet.

E—long sound like a in say.

E—short " " e in led.

O—long " " o in low.

O—short " " o in for.

E and O have the long sound when the syllable ends in a vowel.

Example—do-lo-re.

They are short when the syllable ends in a consonant and before double consonants.

Example—for-za, per-fetto, ello, etto, ente, etc.

The e and i in It should be very sombre, not pronounced front on the teeth, but rather back in the mouth, full, yawned.

It.	ENG.
co	{ hard like c } ko
cu	
ca	
ci	{ soft } chee
ce	
go	{ hard g } go
gu	
ga	
gi	{ soft g } jee
ge	
chi	{ hard like k } kee
che	
ghi	{ hard } gee
ghe	
sci	{ like sh } she
sce	
schi	{ like sk } skee
sche	

r—always trilled.

rr—trilled very strongly.

s—between two vowels—z.

z—ts.

In double consonants—ello, etto, enni, gemma, etc. Prolo the first one.

German Pronunciation.

GER.	ENG.
Long <i>ā</i> like ah, For Example—war, Vater, gar.	
“ e “ <i>ā</i> “ —	— <i>ē</i> hre, schwē <i>r</i> , wē <i>g</i> .
“ i “ <i>ē</i> “ —	—wir, dir.
“ o “ <i>ō</i> “ —	—Dō <i>m</i> , vō <i>r</i> , Thō <i>r</i> .
“ u “ oo “ —	—Bl <i>u</i> t, gut, Hut.

Short *ä* like ah (but not so prolonged when it comes before double consonants), Example—dass, allen, fall.

Short *e* like *ē*h (when it comes before double consonant)—wenn, Herz.

Short *i* like *ih*—wird, wind, will.

Short *o* like *o* in not—Gott, Spott.

ä as in Räder, Thräne—(have no equivalent in English.)

ö as in Söhne, schön— } Must be learned

ü as in düster, müde— } from the teacher.

eu as in freude — } like *oy* in joy.

äu as in äuglein — }

ei as in zeit, weit—(like *i* in night.)

ie as in wie, die—(like *ee* in see.)

sh at beginning of a word like *shp*.

st “ “ “ “ “ sht.

z “ “ “ “ “ ts.

s “ “ “ “ “ z.

v “ “ “ “ “ f.

w “ “ “ “ “ v.

e before *rn*, *rs*, *rz*, like *eh* (in English)—Ex.'s—gern, stern, fern, Herz, etc.

ng and *nk* always make preceding vowel *short*—Ex.'s—singer, sinken, Rang, Ranken, jung.

ch after *e*, *i*, *r*, *ö*, is softened like *h* in *hew*.—Ex.'s—ich, mich, Pech, durch, Bächlein, dich.

ch after *a*, *o*, *u*, *au*, is guttural (back in the mouth)—Ex.'s—ach, auch, Loch, Buch, lachen.

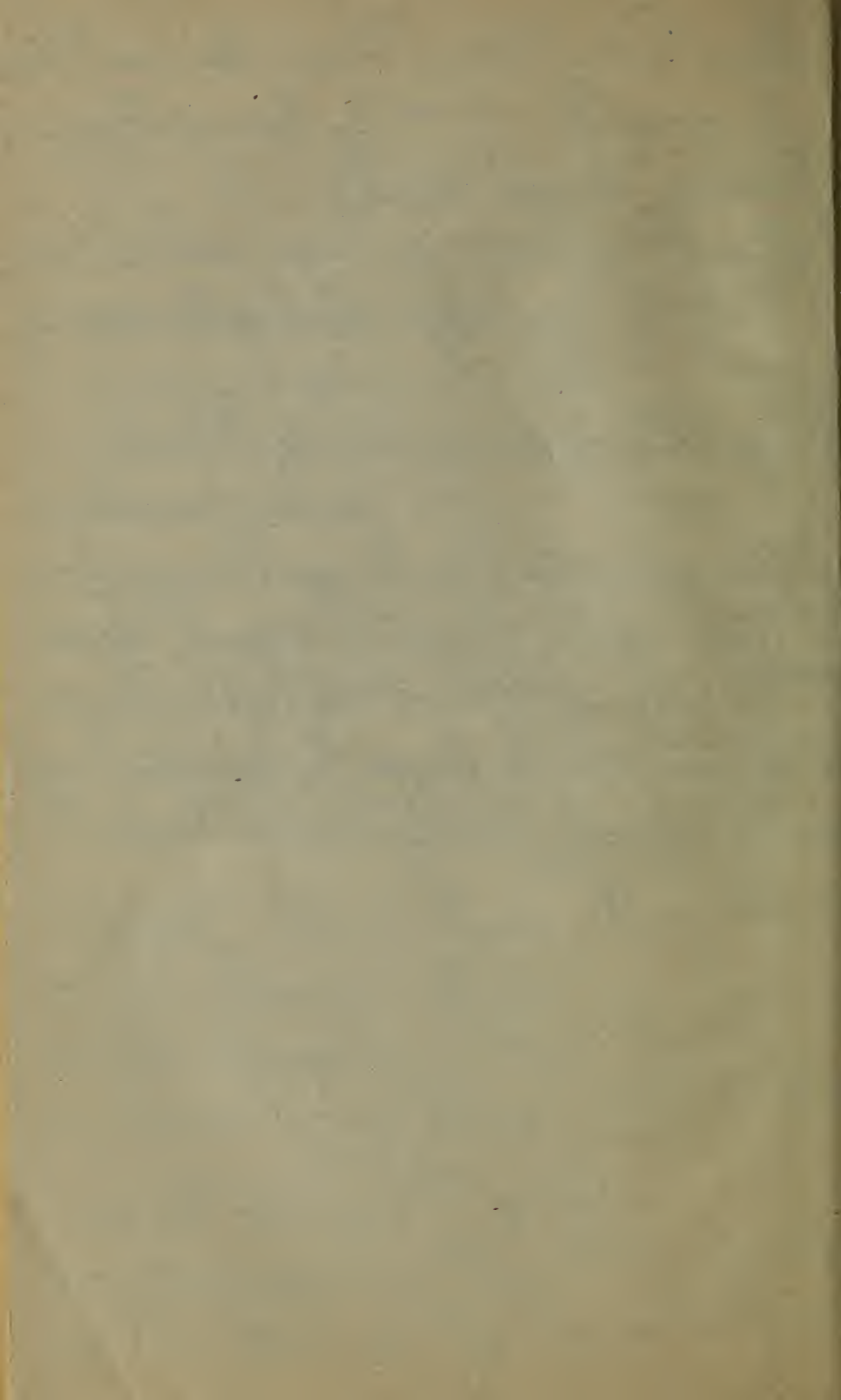
Repertoire.

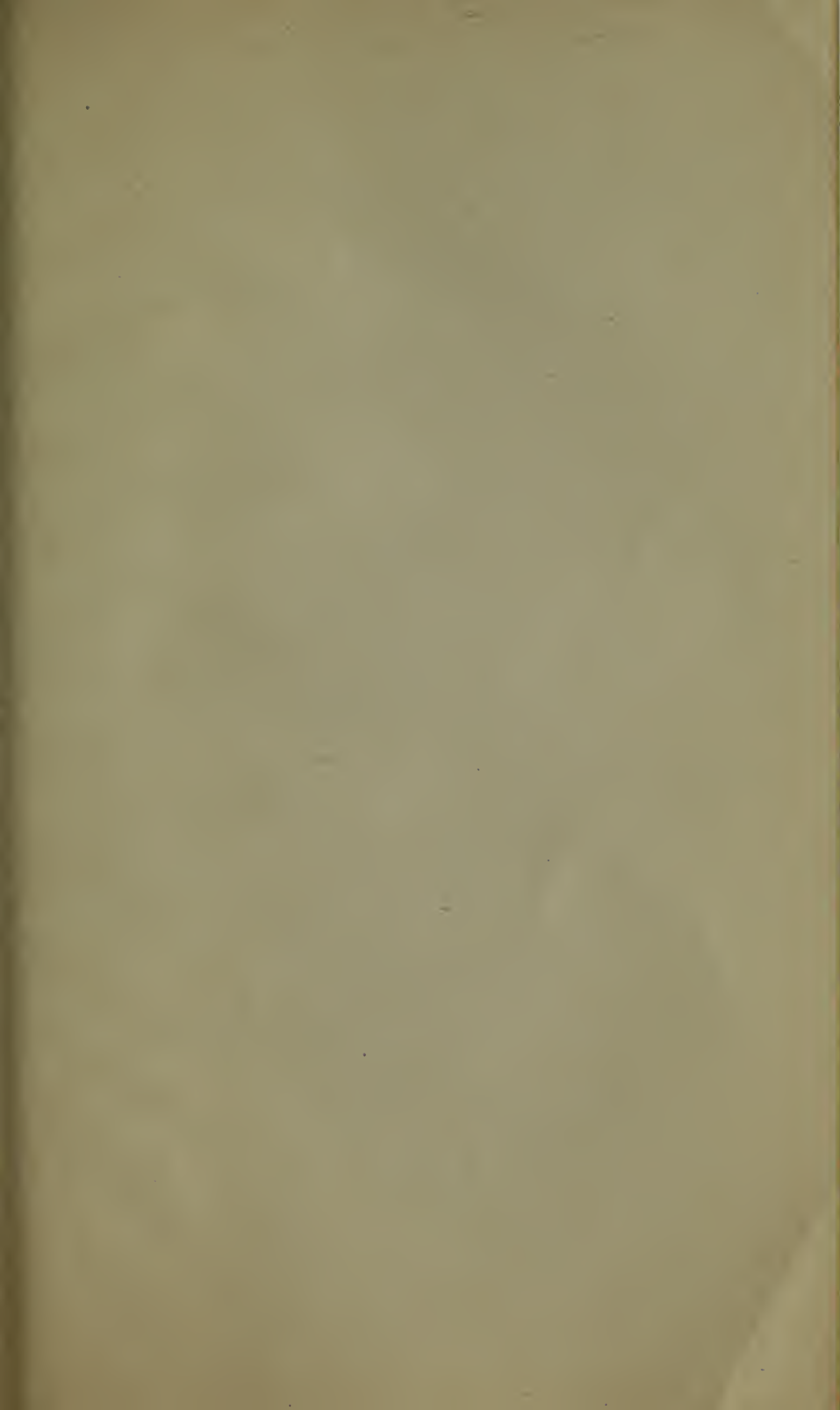
1. Give something Sweet to Tell
Eaton Fanning
2. His Lullabye - Caring & Bond.
3. Spring & You - A. O. Anderson
4. God & God Alone is Love - Ward. Sty
5. Consolation - Harriet Ware
6. Cradle Song - Fritz Kreisler
7. My Dear Soul - Wilfred Sanders
8. Songs My Mother Taught Me - Darrow
9. Kiki Sammy - John Alden Carr
10. God Be With Our Boys Tonight!
Wilfred Sanders
11. Within Thine Eyes - Paul Eisler
12. The Rosary - Nevin
13. The Regynem - Paul Eisler.
14. Home, Sweet Home - Sir H. R. B.

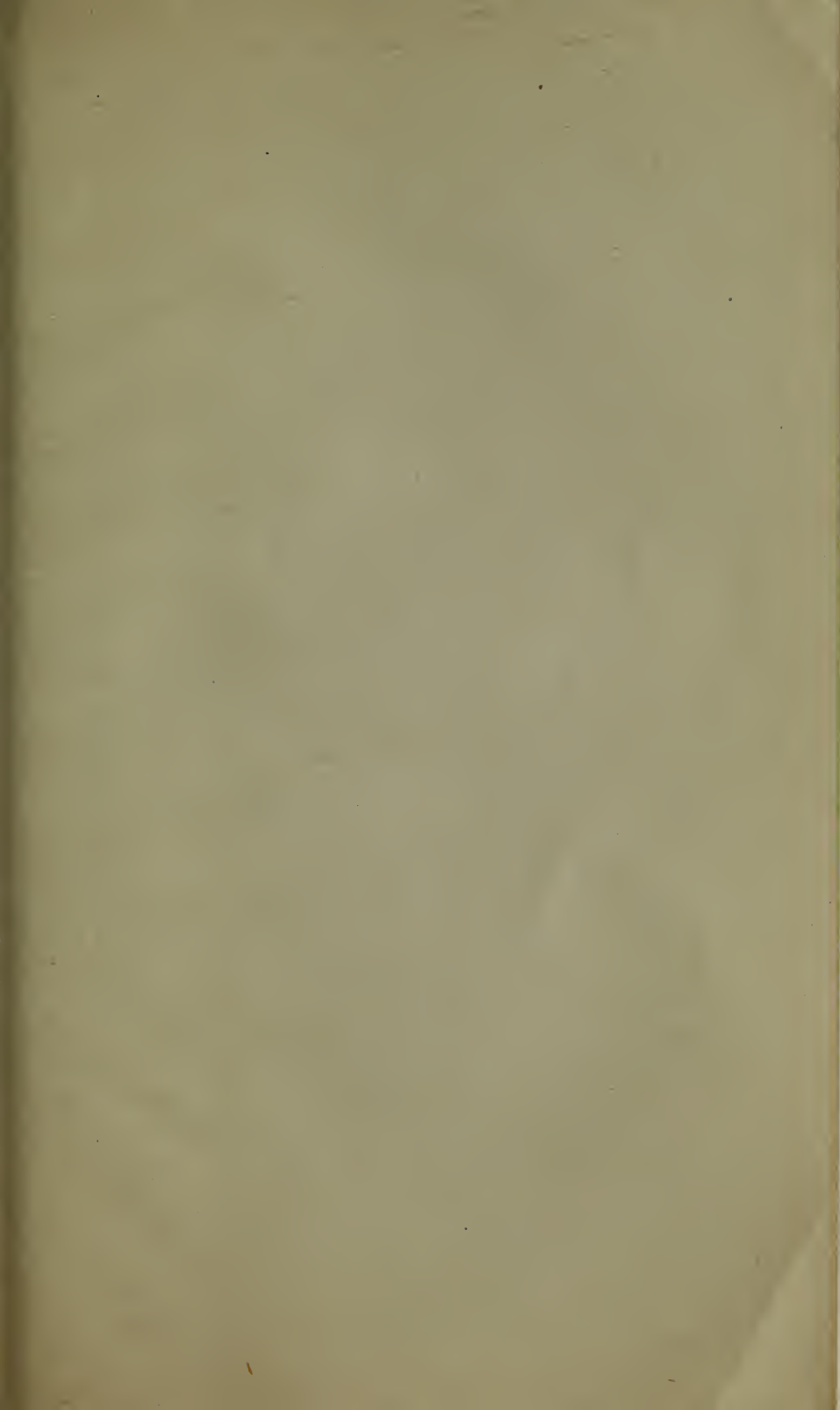
With David Bispham.

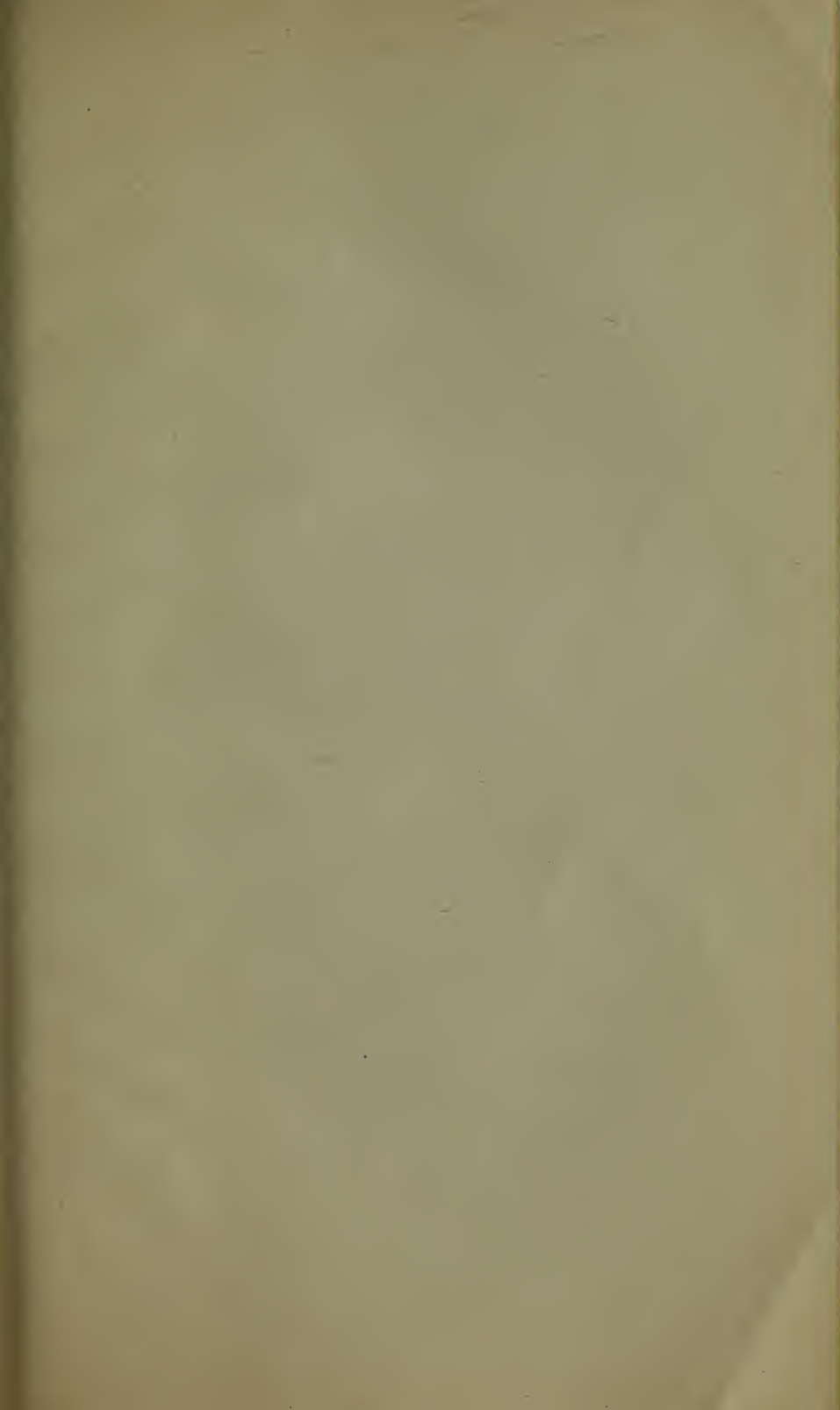
15. Madrigal of May - Maurice Strakosky
16. The Lord is My Light - Clay

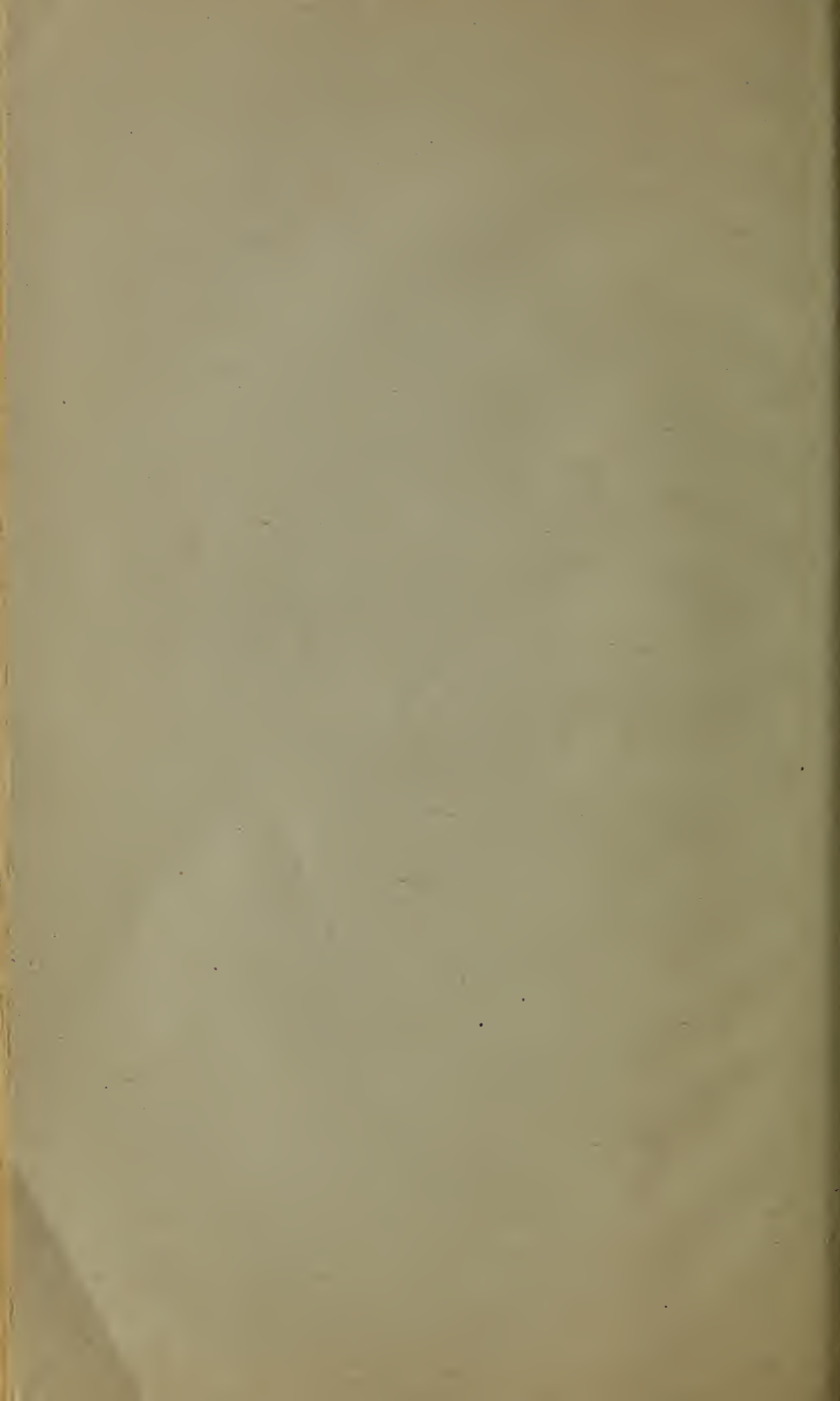
1. How Do I Love Thee - Harriet Ware
Bernata. J. Lewis Brown
2. Trees - Carl Hahn
3. A Star Rosary - Reginald de Korm
4. I Am Thy Wife - Huntington Woodman
5. Ye Who Have Yearned Alone.
Tschaikowsky
6. Mamma's Croon Song - Benjamin.
7. There is No Death - Hoffmeyer O'Hara.
8. The Living God - Hoffmeyer O'Hara.
9. Dear, Dark Head. E. Willigen Fox.
10. The Circle - Carolyn Wells Bassett.

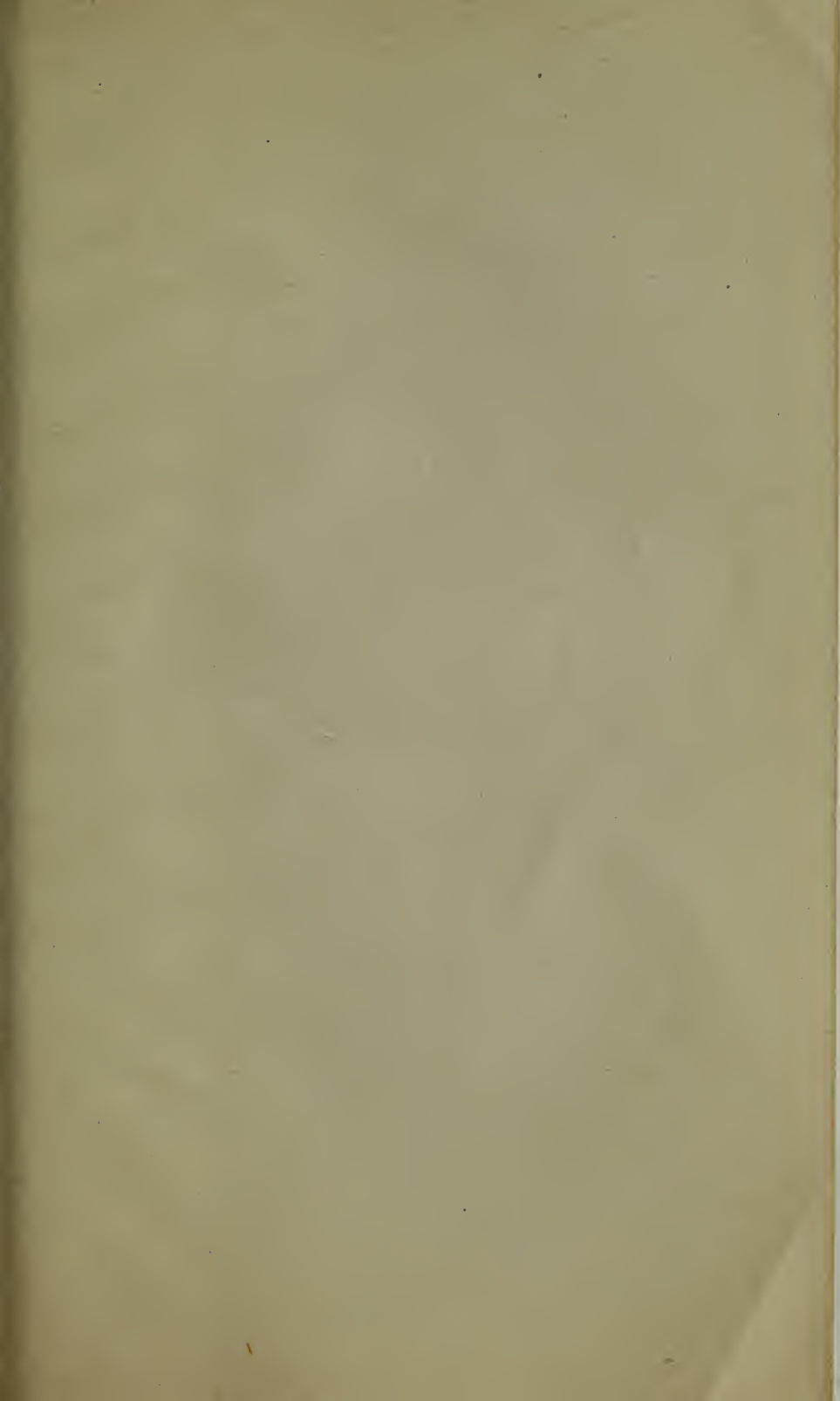


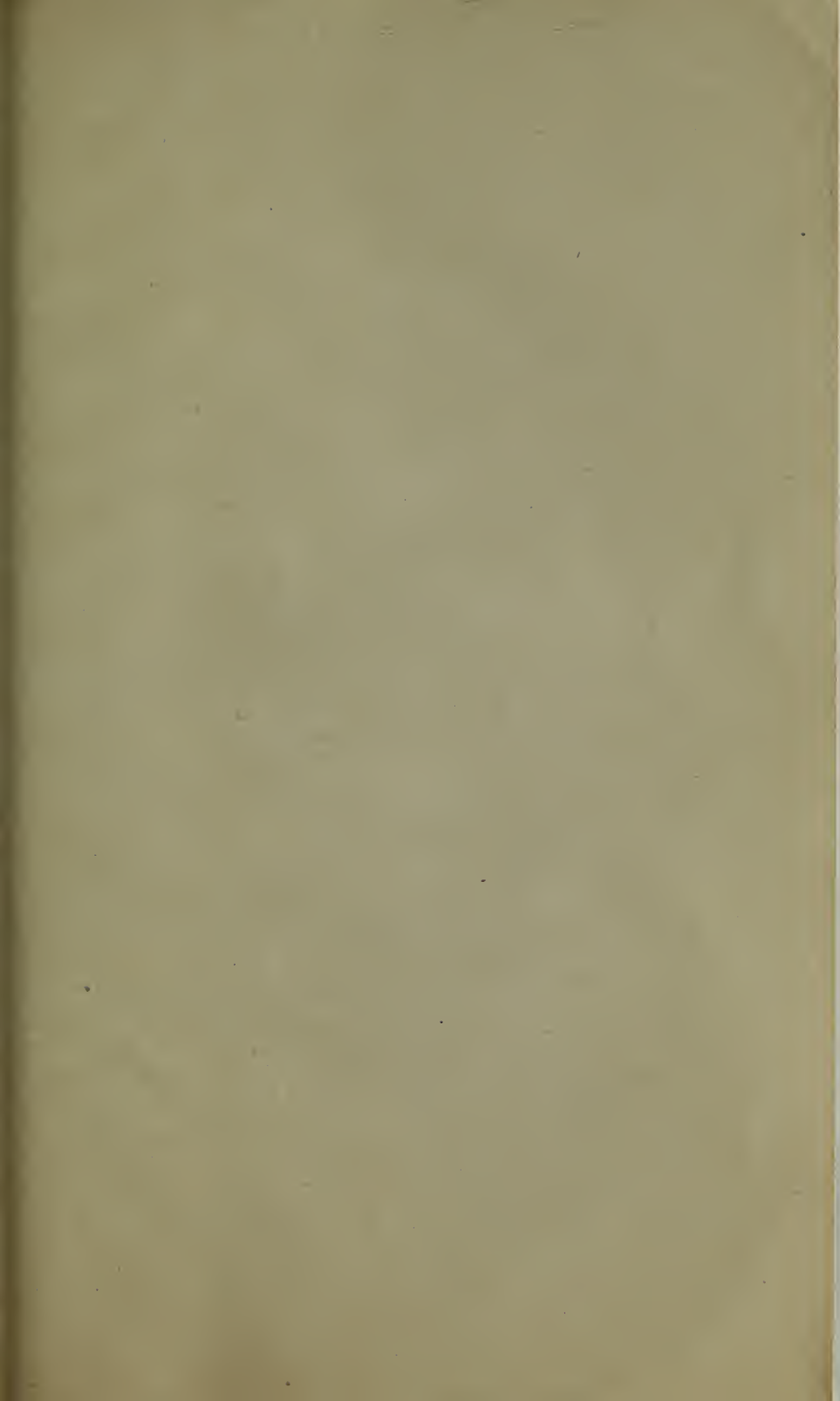


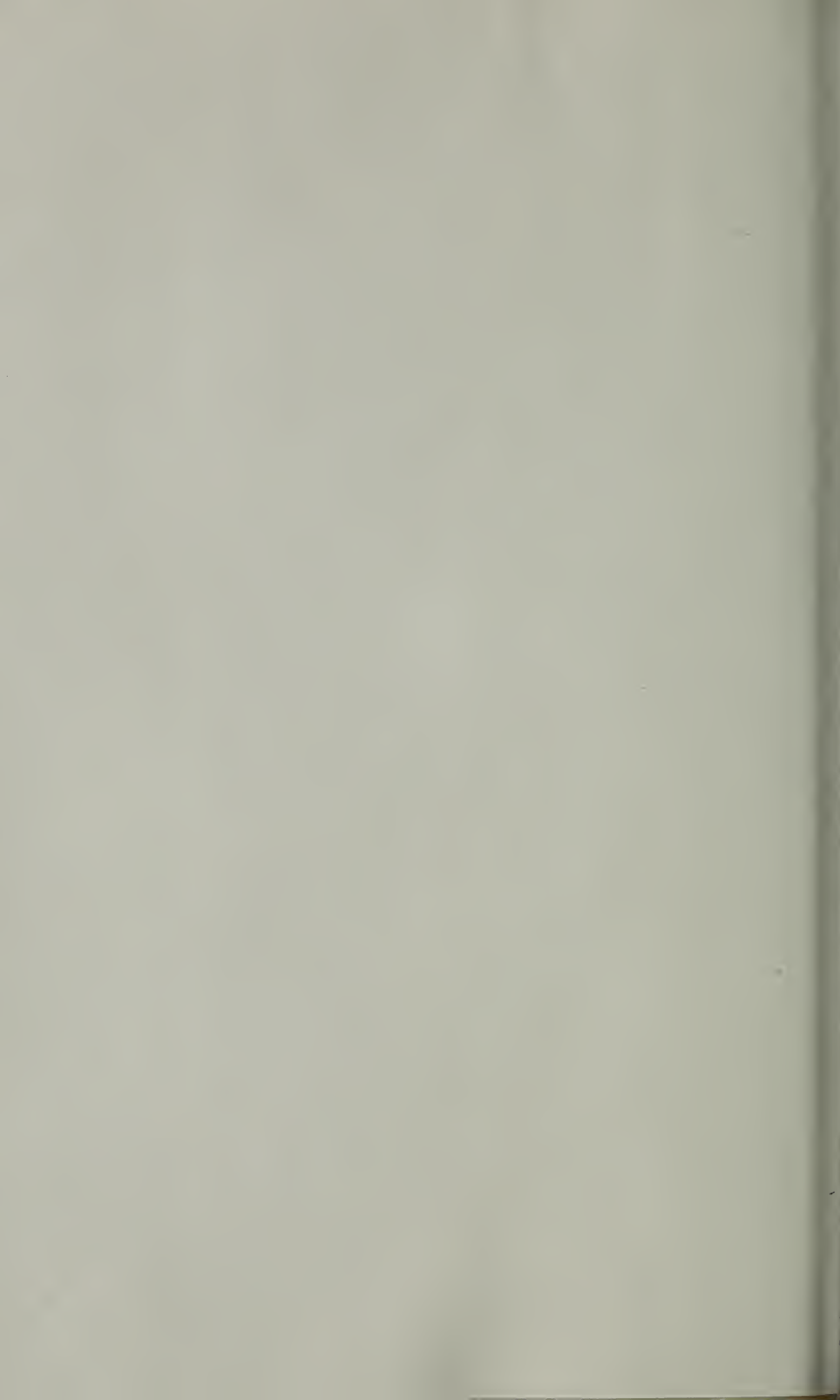












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